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The work I do turns upon the ways certain objects are embedded in the circulation and reproduction of particular social relations.

When you look at the furniture that I make, you look at, move inside, and sit on a situation that locates and positions a viewer. But, she or he can occupy several possible orientations to this same object. And, the relation between these several positions takes place via the object. One's position in relation to the other positions expresses itself over and under this table and chairs.

Who sits at the head of the table? This table has a pink chair and a blue chair. On top of the table there is a heavily framed mirror facing both the pink and blue. The spread across the table is itself framed perspectively. The mechanics of perspective construct a specific expression of the act of looking, and it has you look a certain way. One could ask who is looking? On top of the table there is a still-life: two plastic penises, a rock, a bunch of plastic fruit, a framed mirror, and a plaque. Not everything is in order; the perspective puts your head on somebody else's shoulders, the mirror puts a plastic penis on your body, and the bowl of fruit begins not to look neutral. The "natural" reading of the still-life begins to break apart. Again, one could ask who is looking? And, whose "naturalness" is represented in either a still-life or at home at the dinner table?

I want the table to be turned on the repetitious ordering of working, eating, sleeping, and desiring that we live everyday. That I hope is the difference between this table and the one at work or home.